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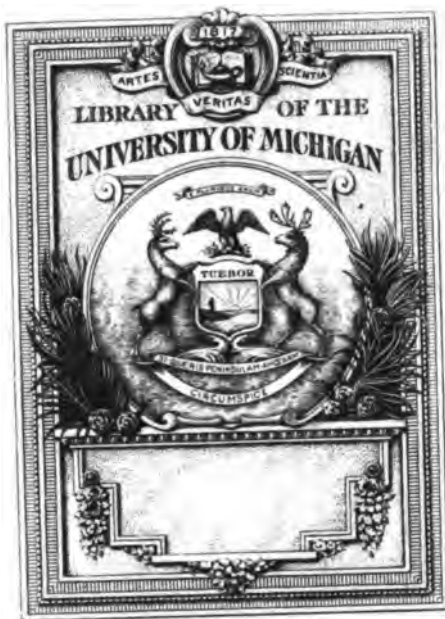
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THE GIFT OF  
Prof. Albert A. Stanley









*From Prof. A. A. Stanley  
Oct. 1910*

HANDEL

NOVELLO'S ORIGINAL OCTAVO  
EDITION.

H. W. DAVIES.

HERVÉ RIEL

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NOVELLO'S ORIGINAL OCTAVO EDITION.

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# HERVÉ RIEL

A POEM

BY

ROBERT BROWNING

SET TO MUSIC

FOR BARITONE SOLO, CHORUS, AND ORCHESTRA

BY

*pin Henry* WALFORD DAVIES.

---

PRICE ONE SHILLING.

---

LONDON AND NEW YORK  
NOVELLO, EWER AND CO.

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~~MAN~~

M

1533

.D26

H6

LONDON:  
NOVELLO, EWER AND CO.  
PRINTERS.

Trans. to  
Musoc  
4.17.64

TO MY DEAR FRIEND

M. G. M.

3-19-54  
H.E.-61-3

M  
1533  
.D2B  
H6

# HERVÉ RIEL.

---

## I.

On the sea an1 at the Hogue, sixteen hundred ninety-two,  
Did the English fight the French,—woe to France!  
And, the thirty-first of May, helter-skelter through the blue,  
Like a crowd of frightened porpoises a shoal of sharks pursue,  
Came crowding ship on ship to Saint-Malo on the Rance,  
With the English fleet in view.

## II.

'Twas the squadron that escaped, with the victor in full chase;  
First and foremost of the drove, in his great ship, Damfreville;  
Close on him fled, great and small,  
Twenty-two good ships in all;  
And they signalled to the place  
“ Help the winners of a race!  
Get us guidance, give us harbour, take us quick—or, quicker still,  
Here's the English Can and Will ! ”

## III.

Then the pilots of the place put out brisk and leapt on board;  
“ Why, what hope or chance have ships like these to pass ? ” laughed they :  
“ Rocks to starboard, rocks to port, all the passage scarred and scored,—  
Shall the ‘ Formidable ’ here, with her twelve and eighty guns,  
Think to make the river-mouth by the single narrow way,  
Trust to enter—where 'tis ticklish for a craft of twenty tons,  
And with flow at full beside ?  
Now, 'tis slackest ebb of tide.  
Reach the mooring ? Rather say,  
While rock stands or water runs,  
Not a ship will leave the bay ! ”

## IV.

Then was called a council straight.  
Brief and bitter the debate :  
“ Here's the English at our heels ; would you have them take in tow  
All that's left us of the fleet, linked together stern and bow,  
For a prize to Plymouth Sound ?  
Better run the ships aground ! ”  
“ Not a minute more to wait !  
Let the Captains all and each  
Shove ashore, then blow up, burn the vessels on the beach !  
France must undergo her fate.

## V.

“ Give the word ! ” But no such word  
Was ever spoke or heard ;  
For up stood, for out stepped, for in struck amid all these  
—A Captain ? a Lieutenant ? a Mate—first, second, third ?  
No such man of mark, and meet  
With his betters to compete !  
But a simple Breton sailor pressed by Tourville for the fleet,  
A poor coasting-pilot he, Hervé Riel the Croisickese.

## VI.

And "What mockery or malice have we here?" cries Hervé Riel:  
 "Are you mad, you Malouins? Are you cowards, fools, or rogues?  
 Talk to me of rocks and shoals, me who took the soundings, tell  
 On my fingers every bank, every shallow, every swell  
 'Twixt the offing here and Grève, where the river disembogues?  
 Are you bought by English gold? Is it love the lying's for?  
     Morn and eve, night and day,  
     Have I piloted your bay,  
 Entered free and anchored fast at the foot of Solidor.  
 Burn the fleet and ruin France? That were worse than fifty Hogues!  
     Sirs, they know I speak the truth! Sirs, believe me there's a way!  
 Only let me lead the line,  
 Make the others follow mine,  
 And I lead them, most and least, by a passage I know well,  
     Right to Solidor past Grève,  
     And there lay them safe and sound;  
     And if one ship misbehave,—  
     —Keel so much as grate the ground,  
 Why, I've nothing but my life,—here's my head!" cries Hervé Riel.

## VII.

Not a minute more to wait.  
 "Steer us in, then, small and great!  
     Take the helm, lead the line, save the squadron!" cried its chief.  
 Captains, give the sailor place!  
     He is Admiral, in brief.  
 Still the north-wind, by God's grace,  
 See the noble fellow's face  
 As the big ship, with a bound,  
 Clears the entry like a hound,  
 Keeps the passage, as its inch of way were the wide sea's profound!  
     See, safe through shoal and rock,  
     How they follow in a flock,  
 Not a ship that misbehaves, not a keel that grates the ground!  
 The peril, see is past,  
 All are harboured to the last,  
 And just as Hervé Riel hollas "Anchor!"—sure as fate,  
 Up the English come,—too late!

## VIII.

So, the storm subsides to calm:  
     They see the green trees wave  
     On the heights o'erlooking Grève.  
 Hearts that bled are stanch'd with balm.  
 Out burst all with one accord,  
 "This is Paradise for Hell!  
     Let France, let France's King,  
     Thank the man that did the thing!"  
 What a shout, and all one word,  
 "Hervé Riel!"

---

# HERVÉ RIEL.

ROBERT BROWNING.

*Allegro maestoso.*

H. WALFORD DAVIES.

PIANO.  
♩ = 104.



The piano introduction consists of two systems of music. The first system is in 2/4 time, starting with a treble clef and a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand, both marked with a forte (f) dynamic. The second system continues the melody and bass line, ending with a fermata on the final chord.

CHORUS. SOPRANO.

ALTO.

TENOR.

BASS.



The chorus vocal parts are arranged in four staves, each with a vocal line and a piano accompaniment. The lyrics are: "On the sea and at the Hogue, six-teen hun-dred nine-ty-two, Did the Eng-lish fight . . the French,— woe . . to France!". The music is in 2/4 time, with a key signature of one sharp (F#). The piano accompaniment is marked with a forte (f) dynamic.



The piano accompaniment for the chorus is shown in two systems. The first system is in 2/4 time, with a key signature of one sharp (F#). It features a melody in the right hand and a bass line in the left hand. The second system continues the melody and bass line, ending with a fermata on the final chord. The piano accompaniment is marked with a forte (f) dynamic.

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8223.

*mp* And, the thir-ty-first of May, *p* Like a crowd of frightened

*mp* And, the thir-ty-first of May, *p* Like a crowd of frightened

*mp* hel - ter skel-ter thro' the blue, *p* Like a crowd of

*mp* hel - ter skel-ter thro' the blue, *p* Like a crowd of

*mp* *p*

*cres.* por - poises a shoal of sharks . . pur - sue, *f* Came crowd-ing ship on ship

*cres.* por - poises a shoal of sharks . . pur - sue, *f* Came crowd-ing ship on ship

*cres.* frightened por-poises a shoal of sharks pur - sue, *f* Came crowd - ing ship on

*cres.* frightened por-poises a shoal of sharks pur - sue, *f* Came crowd - ing ship on

*cres.* *f* *mp*

*molto cres.* to St. Ma - lo on the Rance, *f* With the Eng - lish fleet

*molto cres.* to St. Ma - lo on the Rance, *f* With the Eng - lish fleet

*molto cres.* ship to the Rance, *f* With the Eng - lish fleet

*molto cres.* ship to the Rance, *f* With the Eng - lish fleet

*simile.* *molto cres.* *f*



A

in view.

in view.

in view.

in view.

mf

cres.

ff

mp

mp

f

'Twas the squadron that es - caped, with the vic - tor in full

mp

f

'Twas the squadron that es - caped, with the vic - tor in full

mp

f

'Twas the squadron that es - caped, with the vic - tor in full

tr.

f

chase; First and foremost of the drove, in his great ship,

chase; First and fore - most of the drove,

chase; in his great ship,

First and fore - most of the drove,

Dam - fre-ville; Close on him fled, great and small,

Dam - fre-ville; Close on him fled, great and small,

Dam - fre-ville; Close on him fled, great and small,

Dam - fre-ville; Close on him fled, great and small,

Twen-ty-two good ships in all; And they

Twen-ty-two good ships in all; And they

Twen-ty-two good ships in all; And they

Twen-ty-two good ships in all; And they

cres.

signalled to the place "Help the winners of a race!.. Get us guidance, give us

signalled to the place "Help the winners of a race!.. Get us guidance, give us

signalled to the place "Help the winners of a race!.. Get us guidance, give us

signalled to the place "Help the winners of a race!.. Get us guidance, give us

*più f*

har - bour, take us quick— or, quick-er still, Here's the

har - bour, take us quick— or, quick-er still, Here's the

har - bour, take us quick— or, quick-er still, Here's the

har - bour, take us quick— or, quick-er still, Here's the

English Can and Will!"

English Can and Will!"

English Can and Will!"

English Can and Will!"

*See B*

3223.

*Poco meno mosso (Allegretto). ♩. = 96.*

*dim.*

*dim.*

*p*

*dim.*

*Poco meno mosso (Allegretto). ♩. = 96.*

*p*

**SOPRANOS.**

*mp* Then the pi-lots of the place put out brisk and leapt . . on board; . .

*f*

*simile.*

**TENORS.**

*mf* "Why, . . what hope or chance . . have ships like these . . to

**BASSES.**

*mf* "Why, . . what hope or chance . . have ships like these . . to

*f*

*simile.*

*mf*

pass?" laughed they: "rocks . . . to  
 pass?" laughed they: "Rocks . . . to starboard,  
*simile.*

port, all . . . the pas-sage scarred . . . and scored,—  
 all . . . the pas-sage scarred . . . and scored,—  
*cres.*

*piu f*  
 Shall the 'For-mid-a-ble' here, with her twelve and eight-y guns,  
*piu f*  
 Shall the 'For-mid-a-ble' here, with her twelve and eight-y guns,  
*ff* *piu f*

*cres.*  
 Think to make the riv-er-mouth by . . . the sin-gle  
*cres.*  
 Think to make the riv-er-mouth by . . . the sin-gle  
*A A*

*poco accel.* *mp*

nar - row way, Trust to

*poco accel.* *mp*

nar - row way, Trust to

*poco accel. p* *simile.*

*poco*

en - ter where 'tis tick-lish for a craft of twen - ty tons, And with

*poco*

en - ter where 'tis tick-lish for a craft of twen - ty tons, And with

*mp* *poco*

*... a ... poco ... cres.* *D*

flow at full be - side? Now, 'tis slack-est ebb . . of tide.

*... a ... poco ... cres.*

flow at full be - side? Now, 'tis slack-est ebb . . of tide.

*... a ... poco ... cres.* *D*

*f*

Reach the moor - ing? Ra - ther

*f*

Reach the moor - ing? Ra - ther

8223.

*cres.* *Molto lento.*

say, . . . . . While rock stands or

*cres.* *ff* *Molto lento. ♩ = 50.*

say, . . . . . While rock stands or

*f* *cres.* *ff*

*Allargando.* *Tempo lmo. (Allegro.)*

wa-ter runs, Not a ship . . . will leave the bay !"

wa-ter runs, Not a ship . . . will leave the bay !"

*Allargando.* *tr* *See* *Tempo lmo. (Allegro.)*

*tr*

*stringendo e cres.* *ff*

*ff* *rit.*

CHORUS. *sempre rall.*

Then was called a coun - cil straight. Brief and bit-ter the de - bate :

*sempre rall.*

Then was called a coun - cil straight. Brief and bit-ter the de - bate :

*f sempre rall.*

Then was called a coun - cil straight. Brief and bit-ter the de - bate :

*f*

*ff* *dim.*

*Poco allegro.* *BASSES. mp.*

*Poco allegro. ♩ = 100.* "Here's the Eng-lish at our heels ;

*p*

*TENORS. mf.* *E* *poco a poco accel.*

would you have them take in tow All that's left us of the

*poco a poco accel.* *mf.* " All that's left us of the

*E* *mf.* *poco a poco accel.*

*cres.*

fleet, linked to - ge - ther stern and bow, For a prize to Plymouth

*cres.* *f*

fleet, linked to - ge - ther stern and bow, For a prize to Plymouth

*#cres.*



Musical score for "The Ships a-ground" from "The Pirates of Penzance". The score is in 2/4 time, key of B-flat major, and features a tempo of *Vivace* with a metronome marking of 176. The score includes vocal parts for the Captain and the Crew, and piano accompaniment. The lyrics are: "Run the ships a-ground! Bet-ter run the ships a-ground! Not a min-ute more to wait! Let the cap-tains all and each wait! Let the cap-tains all and each wait! Let the cap-tains all and each wait!"

each Shove a - shore, . . . then blow up, burn the

each Shove a - shore, . . . then blow up, burn the

Shove a - shore, then blow up, burn the

Shove a - shore, then blow up, . . .

ves - sels on the beach! . . . blow up! blow up!

burn the ves - sels on the beach! burn the ves - sels, burn! burn!

ves - sels on the beach! . . . blow up! blow up!

burn the ves - sels on the beach! burn the ves - sels, burn! burn!

France . . . must un - der - go . . . her fate. . . .

France . . . must un - der - go . . . her fate. . . .

France . . . must un - der - go . . . her fate. . . .

France . . . must un - der - go . . . her fate. . . .

"Give the word!"

*Poco andante.*
  
 But no such word Was ev - er spoke or heard;

*dim.*
  
 But no such word Was ev - er spoke or heard;

*dim.*
  
 But no such word Was ev - er spoke or heard;

*f*
  
 But no such word Was ev - er spoke or heard;

*Poco andante.* ♩ = 63.

*p espress.*

For up stood, for out  
For up stood, for out  
Up stood,  
For up stood, for

stepped, for in struck a-mid all these— A mate?  
stepped, for in struck a-mid all these— A lieutenant?  
out stepped, in struck a mid all these— A cap-tain?  
out stepped, in struck a-mid all these—

third? No such man of mark, and meet With his betters to com-pete!  
second? No such man of mark, and meet With his betters to com-pete!  
first? No such man of mark, and meet With his betters to com-pete!  
No such man of mark, and meet With his betters to com-pete!

8223.

But a sim-ple Bre-ton sail-or pressed by Tour-ville for the

But a sim-ple Bre-ton sail-or pressed by Tour-ville for the

But a sim-ple Bre-ton sail-or pressed by Trou-ville for the

But a sim-ple Bre-ton sail-or pressed by Trou-ville for the

*Animando.*

fleet, A poor coasting-pi-lot he, Her-vé Riel,

fleet, A poor coasting-pi-lot he, Her-vé Riel,

fleet, A poor coasting-pi-lot he, Her-vé Riel,

fleet, A poor coasting-pi-lot he, Her-vé Riel,

*Animando.*

the Croisick - ese.

the Croisick - ese.

the Croisick - ese.

the Croisick - ese.

*Molto accel.*

And *più f* "What  
And *più f* "What  
And *più f* "What  
And *più f* "What  
And *più f* "What

*p* *cres. e molto accel.* *f*

*Molto allegro.* **BARITONE SOLO. *ff***

"What

mock - e - ry or mal - ice have we here?" cries Her - v6 Riel: . . . .

mock - e - ry or mal - ice have we here?" cries Her - v6 Riel: . . . .

mock - e - ry or mal - ice have we here?" cries Her - v6 Riel: . . . .

mock - e - ry or mal - ice have we here?" cries Her - v6 Riel: . . . .

*Molto allegro. ♩ = 128.*

mock - e - ry or mal - ice have we here? Are you mad, you

Ma-louins? Are you cowards, fools, or rogues? Talk to  
 me of rocks and shoals, me . . . who took the soundings, tell On my fin - ger ev - 'ry  
 bank, ev - 'ry shal-low, ev - 'ry swell 'Twixt the of - fing here and Grève, where the  
 riv - er dis - - em - bogues? Are you  
 bought . . . by En-glish gold? Is it love the ly - ing's for?

*rit.* *a tempo.* *mf*  
*a tempo.* *rit.* *ff* *ff* *ff* *dim.*  
*cres.* *f*

*K*

*mf rit. Meno mosso.*  
 Morn and eve, night and day, Have I pi - lot-ed your  
*Meno mosso. ♩ - 108.*

*dim. e rit. mf*

bay, En - tered free and an - chored fast at the foot . . . of So - li - dor.

*accel. crea. rit. f*  
 Burn the fleet and ru - in France? That were worse than  
*cres. e accel. f rit.*

*a tempo.*  
 fif - ty Hognes!

*a tempo.*

*Poco più lento. mf mp*  
 Sirs, . . . they know I speak the truth! Sirs, be - lieve me there's a way! On - ly  
*Poco più lento. ♩ - 100.*

*mf p*



let me lead the line, Make the o - thers fol - low mine, And I lead them, most and

*poco cres.*

least, by a pas - sage I know well, Right to So li - dor past

*f*

*mf*

Grève, And there land them safe . . . and sound; . . . And if one ship mis - be -

*M*

*più p*

*f*

*p*

- have, — Keel so much as grate the ground, Why, I've no - thing but my

*animando e cres.*

*animando e cres.*

life, — here's my head!

*a piacere.*

*Più lento.*

*Più lento.*

*f*

*ff*

## CHORUS.

*Allegro maestoso. (Tempo lmo.)*

"Here's my head!" cries Her - vé Riel.

"Here's my head!" cries Her - vé Riel.

"Here's my head!" cries Her - vé Riel.

"Here's my head!" cries Her - vé Riel.

*Allegro maestoso. (Tempo lmo.)*

*8va* *tr* *3*

Not a min-ute more to

Not a min-ute more to

Not a min-ute more to

Not a min-ute more to

*f*

wait, "Steer us in, then, small and great! Take the helm,

wait, "Steer us in, then, small and great! Take the helm,

wait, "Steer us in, then, small and great! lead the line,

wait, "Steer us in, then, small and great! lead the line,

*3*

save the squad-ron!" . . cried its chief. Cap-tains, give the sail - or

save the squad-ron!" . . cried its chief. Cap-tains, give the sail - or

save the squad-ron!" . . cried its chief. Cap-tains, give the sail - or

save the squad-ron!" . . cried its chief. Cap-tains, give the sail - or

*rit. e dim.* *Allegro.*

place, give the sail - or place! He is Ad-mir-al, in brief.

place, give the sail - or place! He is Ad-mir-al, in brief.

place, give the sail - or place! He is Ad-mir-al, in brief.

place, give the sail - or place! He is Ad-mir-al, in brief.

place, give the sail - or place! He is Ad-mir-al, in brief.

*rit. e dim.* *Allegro. ♩ = 120.*

Still the north

Still the north

Still the north

Still the north

Still the north

wind, by . . . God's grace ! See the  
 wind, by God's grace ! See the  
 wind, by . . . God's grace ! See the  
 wind, by . . . God's grace ! See the

*mf*

no - ble fel - low's face As the big ship, with a .  
 no - ble fel - low's face As the big ship, with a  
 no - ble fel - low's face As the big ship, with a  
 no - ble fel - low's face As the big ship, with a

*cres.*

bound, Clears the en try like a hound. Keeps the  
 bound, Clears the en - try like a hound, Keeps the  
 bound, Clears the en - try like a hound, Keeps the  
 bound, Clears the en - try like a hound,

*mp*

pas - sage, as its inch of way . . .

pas - sage, as its inch of way . . .

pas - sage, as its inch of way . . .

*mp* Keeps the pas - sage, as its

*mp* *cres.*

*cres.* were the wide sea's pro -

*cres.* were the wide sea's pro -

*cres.* were the wide sea's pro -

*cres.* were the wide sea's pro -

inch of way were the wide sea's pro

*dim.* found ! *mf* keeps the pas - sage, as its

*dim.* found ! *mf* keeps the pas - sage, as its

*dim.* found ! *mf* keeps the pas - sage, as its

*dim.* found ! *mf* keeps the pas - sage, as its

*dim.* found ! *mf* as its

*dim.* *mf*

8223.

inch of way were the wide . . . sea's pro

inch of way were the wide . . . sea's pro

inch of way were the wide . . . sea's pro

inch of way were the wide . . . sea's pro

found! . . . See, safe thro'

found! . . . See, safe thro'

found! . . . Safe,

found! . . .

shoal . . . and rock, How they

shoal . . . and rock, How they

safe thro' shoal . . . and rock,

Safe thro' shoal . . . and rock,

8223.

fol - low in a flock,  
 fol - low in a flock, Not a ship that mis - be -  
 How they fol - low in a flock,  
 How they fol - low in a flock, Not a ship that mis - be -

not a keel that grates the ground, The per - il, see, . .  
 - haves, The per - il, see, is  
 not a keel that grates the ground, The per - il, see, . .  
 - haves, The per - il, see, is

is past. All are har - boured to the  
 past. All are har - boured to the  
 is past. All are har - boured to the last,  
 past. All are har - boured to the last.

*cres.*

last, And just as Her - vé Riel hollas "An - chor!"—

*cres.*

last, And just as Her - vé Riel hollas "An - chor!"—

*cres.*

And just as Her - vé Riel hollas "An - chor!"—

*cres.*

And just as Her - vé Riel hollas "An - chor!"—

*cres.*

sure as fate,

*cres.*

sure as fate,

*cres.*

sure as fate,

*cres.*

sure as fate,

*Molto allargando.*

Up the Eng - lish come, — too late!

*Molto allargando.*

Up the Eng - lish come, — too late!

*Molto allargando.*

Up the Eng - lish come, — too late!

*Molto allargando.*

Up the Eng - lish come, — too late!



*dim.* *sempre rall. e dim.*

*Tranquillo. ♩ = 76.*

*p*

*sempre espress.*

*Larghetto.* *dim.*

*p* *dim.*

So, the storm sub-sides.,

*p* *dim.*

So, the storm sub-sides.

*p* *dim.*

So, the storm sub-sides..

*p* *dim.*

So, the storm sub.

*Larghetto. ♩ = 69.*

*8va*

8223.

*pp* *S ten.* *mp*

to calm... They see the green trees

to calm... *mp* They see the green trees

to calm... *mp* They see the green trees

to calm... *mp* They see the green trees

sides to calm... *mp* They see the green trees

*p*

wave On the heights o'er-look - ing Grève.

wave On the heights o'er-look - ing Grève.

wave On the heights o'er-look - ing Grève.

wave On the heights o'er-look - ing Grève.

Sea

*mp*

*f* Hearts that bled are

*f* Hearts that bled are

*f* Hearts that bled are

*f* Hearts that bled are

Sea

*cres.* *f* *dim.*

stanch'd with balm, are stanch'd with  
 stanch'd with balm, are stanch'd with  
 stanch'd with balm, are stanch'd with  
 stanch'd with balm, are stanch'd with

*poco rit.*  
*poco rit.*  
*poco rit.*  
*poco rit.*

*pp*  
*poco rit.*

*p ten.*  
*Poco più mosso.*  
 balm. Out burst all with one ac-cord, "This is  
*p ten.*  
 balm. Out burst all with one ac cord, "This is  
*p ten.*  
 balm. Out burst all with one ac-cord, "This is  
*p ten.*  
 balm. Out burst all with one ac-cord, "This is  
*Poco più mosso.*  
*f*  
*espress.*  
*f*  
*f*

*rit.*  
*Largo maestoso.*  
 Pa - ra - dise for Hell ! Let France, let France - 's King Thank the  
*rit.*  
 Pa - ra - dise for Hell ! Let France, let France - 's King Thank the  
*rit.*  
 Pa - ra - dise for Hell ! Let France, let France - 's King Thank the  
*rit.*  
 Pa - ra - dise for Hell ! Let France, let France - 's King Thank the  
*rit.*  
*Largo maestoso. ♩ = 84.*  
*rit.*

8223.

man that did the thing! " What a shout and all one

man that did the thing! " What a shout, and all one

man that did the thing! " What a shout, and all one

man that did the thing! " What a shout, and all one

word, one word, "Her - vé Riel!"

word, one word, "Her - vé Riel!"

word, one word, "Her - vé Riel!"

word, one word, "Her - vé Riel!"

8va

Ped.

# NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

## Oratorios, Cantatas, Odes, Masses, &c.

		1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>			1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>
<b>FRANZ ABT.</b>					<b>KAREL BENDL.</b>				
THE FAYS' FROLIC (Female voices) ...	...	2/6	—	—	WATER-SPRITE'S REVENGE (Female voices) ...	1/0	—	—	—
SPRINGTIME (ditto) (Sol-Fa, 0/6) ...	...	2/6	—	—	<b>WILFRED BENDALL.</b>				
SUMMER (ditto) ...	...	2/6	—	—	THE LADY OF SHALOTT (Female vv.) (Sol-Fa, 1/0) ...	2/6	—	—	—
THE GOLDEN CITY (ditto) (Sol-Fa, 0/6) ...	...	2/6	—	—	<b>SIR JULIUS BENEDICT.</b>				
THE WISHING STONE (ditto) ...	...	2/6	—	—	ST. PETER ...	3/0	2/6	5/0	—
THE WATER FAIRIES (ditto) ...	...	2/6	—	—	THE LEGEND OF ST. CECILIA (Sol-Fa, 1/6) ...	2/6	3/6	4/0	—
THE SILVER CLOUD (ditto) ...	...	2/6	—	—	PASSION MUSIC FROM ST. PETER ...	1/6	—	—	—
MINSTER BELLS (ditto) ...	...	2/6	—	—	<b>SIR W. STERNDALÉ BENNETT.</b>				
<b>B. AGUTTER.</b>					THE MAY QUEEN (Sol-Fa, 1/0) ...	2/6	3/6	5/0	—
MISSA DE SANCTO ALBANO (English) ...	...	2/0	4/0	5/0	THE WOMAN OF SAMARIA (Sol-Fa, 1/0) ...	4/0	—	5/0	—
MISSA DE BEATA MARIA VIRGINE, IN C (English) (Female voices) ...	...	2/6	—	—	INTERNATIONAL EXHIBITION ODE (1862) ...	1/6	—	—	—
<b>THOMAS ANDERTON.</b>					<b>G. R. BETJEMANN.</b>				
YULE TIDE ...	...	1/6	2/0	3/0	THE SONG OF THE WESTERN MEN ...	1/0	—	—	—
THE NORMAN BARON ...	...	1/0	—	—	<b>W. R. BEXFIELD.</b>				
WRECK OF THE HESPERUS (Sol-Fa, 0/4) ...	...	1/0	—	—	ISRAEL RESTORED ...	4/0	—	4/0	—
<b>W. I. ARGENT.</b>					<b>HUGH BLAIR.</b>				
MASS, IN B FLAT ...	...	2/6	—	—	HARVEST-TIDE ...	1/0	—	—	—
<b>P. ARMES.</b>					BLESSED ARE THEY WHO WATCH (ADVENT) ...	1/6	—	—	—
HEZEKIAH ...	...	2/6	—	—	<b>JOSIAH BOOTH.</b>				
ST. JOHN THE EVANGELIST ...	...	2/6	—	—	THE DAY OF REST (Female voices) (Sol-Fa, 1/0) ...	2/6	—	—	—
ST. BARNABAS ...	...	2/0	—	—	<b>E. M. BOYCE.</b>				
<b>A. D. ARNOTT.</b>					THE LAY OF THE BROWN ROSARY ...	1/6	—	—	—
YOUNG LOCHINVAR (Sol-Fa, 0/6) ...	...	1/6	—	—	YOUNG LOCHINVAR ...	1/6	—	—	—
THE BALLAD OF CARMILHAN (Sol-Fa, 1/6) ...	...	2/6	—	—	<b>J. BRADFORD.</b>				
<b>E. ASPA.</b>					HARVEST CANTATA ...	1/6	—	—	—
THE GIPSIES ...	...	1/0	—	—	THE SONG OF JUBILEE ...	2/6	—	—	—
ENDYMION ...	...	4/0	—	—	PRÄISE THE LORD ...	2/0	—	—	—
<b>ASTORGA.</b>					<b>W. F. BRADSHAW.</b>				
STABAT MATER ...	...	1/0	1/6	—	GASPAR DECERRA ...	1/6	—	—	—
<b>BACH.</b>					<b>J. BRAHMS.</b>				
MASS, IN B MINOR ...	...	2/6	2/0	4/0	A SONG OF DESTINY ...	1/0	—	—	—
MISSA BREVIS, IN A ...	...	1/6	—	—	<b>C. BRAUN.</b>				
THE PASSION (S. MATTHEW) ...	...	2/6	—	—	SIGURD ...	5/0	—	—	—
Abridged, as used at St. Paul's ...	...	1/6	—	—	<b>J. C. BRIDGE.</b>				
THE PASSION (S. JOHN) ...	...	2/0	2/6	4/0	DANIEL ...	2/6	—	—	—
CHRISTMAS ORATORIO ...	...	2/0	2/6	4/0	RUDEL ...	4/0	—	—	—
MAGNIFICAT ...	...	1/0	—	—	<b>J. F. BRIDGE.</b>				
GOD GOETH UP WITH SHOUTING ...	...	1/0	—	—	ROCK OF AGES (Latin and English) (Sol-Fa, 0/4) ...	1/0	—	—	—
GOD SO LOVED THE WORLD ...	...	1/0	—	—	MOUNT MORIAH ...	2/6	—	—	—
GOD'S TIME IS THE BEST (Sol-Fa, 0/6) ...	...	1/0	—	—	BOADICEA ...	2/6	—	—	—
MY SPIRIT WAS IN HEAVINESS ...	...	1/0	—	—	CALLIRHOË (Sol-Fa, 1/6) ...	2/6	3/0	4/0	—
O LIGHT EVERLASTING ...	...	1/0	—	—	NINEVEH ...	2/6	3/0	4/0	—
BIDE WITH US ...	...	1/0	—	—	THE INCHCAPE ROCK ...	1/0	—	—	—
A STRONGHOLD SURE ...	...	1/0	—	—	THE LORD'S PRAYER (Sol-Fa, 0/6) ...	1/0	—	—	—
BE NOT AFRAID (Sol-Fa, 0/4) ...	...	0/6	—	—	THE CRADLE OF CHRIST ("Stabat Mater Speciosa") ...	1/6	—	—	—
BLESSING, GLORY, AND WISDOM ...	...	0/6	—	—	<b>DUDLEY BUCK.</b>				
I WRESTLE AND PRAY (Sol-Fa, 0/2) ...	...	0/4	—	—	THE LIGHT OF ASIA ...	2/0	2/6	5/0	—
THOU GUIDE OF ISRAEL ...	...	1/0	—	—	<b>EDWARD BUNNETT.</b>				
JESU, PRICELESS TREASURE ...	...	1/0	—	—	OUT OF THE DEEP (150th Psalm) ...	1/6	—	—	—
WHEN WILL GOD RECALL MY SPIRIT ...	...	1/0	—	—	<b>W. BYRD.</b>				
JESUS, NOW WILL WE PRAISE THEE ...	...	1/0	—	—	MASS FOR FOUR VOICES (in F minor) ...	2/6	—	—	—
<b>J. BARNBY.</b>					<b>CARISSIMI.</b>				
REBEKAH (Sol-Fa, 0/6) ...	...	1/0	1/6	2/6	JEPHTHAH ...	1/0	—	—	—
THE LORD IS KING (97th Psalm) ...	...	1/6	2/0	—	<b>F. D. CARNELL.</b>				
<b>LEONARD BARNES.</b>					SUPPLICATION ...	5/0	—	—	—
THE BRIDAL DAY ...	...	2/6	—	4/6	<b>GEORGE CARTER.</b>				
<b>J. F. BARNETT.</b>					SINFONIA CANTATA (116th Psalm) ...	2/0	—	3/6	—
THE ANCIENT MARINER (Sol-Fa, 2/0) ...	...	2/6	4/0	5/0	<b>WILLIAM CARTER.</b>				
THE RAISING OF LAZARUS ...	...	6/6	—	9/0	PLACIDA ...	2/0	2/6	4/0	—
PARADISE AND THE PERI ...	...	4/0	—	—	<b>CHERUBINI.</b>				
THE WISHING BELL (Female voices) (Sol-Fa, 1/1) ...	...	2/6	—	—	REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/6	—
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THE PRAISE OF MUSIC ...	...	1/6	2/0	3/0	THIRD MASS (CORONATION) ...	1/0	1/6	2/6	—
RUINS OF ATHENS ...	...	1/0	1/6	2/6	FOURTH MASS, IN C ...	1/0	1/6	2/6	—
ENGEDI; OR, DAVID IN THE WILDERNESS ...	...	1/0	1/6	2/6					
MOUNT OF OLIVES ...	...	1/0	1/6	2/6					
MASS, IN C ...	...	1/0	1/6	2/6					
COMMUNION SERVICE, IN C ...	...	1/6	—	—					
MASS, IN D ...	...	2/0	2/6	4/0					
THE CHORAL SYMPHONY ...	...	2/6	—	—					
Ditto, VOCAL PART (Sol-Fa, 0/6) ...	...	1/0	—	—					
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MEER, AS THOU LIVEDST ...	...	0/2	—	—					

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THE ANGELS OF THE BELLS (Female voices) ...	1/6	—	—
(Ditto, Sol-FA, 0/8)	—	—	—
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THE HOLY CITY (Sol-FA, 1/0) ... ..	2/6	3/0	4/0
THE TEN VIRGINS (Sol-FA, 1/0) ... ..	2/6	3/0	4/0
ISRAEL IN THE WILDERNESS (Sol-FA, 1/0) ...	2/6	3/0	4/0
UNA ... ..	2/6	3/0	4/0
(Ditto, Sol-FA, 1/0)	—	—	—
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TROISIÈME MESSE SOLENNELLE ... ..	2/6	—	—
DE PROFUNDIS (130th Psalm) (Latin Words) ...	1/0	—	—
Ditto (Out of darkness) ... ..	1/0	—	—
THE SEVEN WORDS OF OUR SAVIOUR ON ...	—	—	—
THE CROSS (Filii Jerusalem) ... ..	1/0	—	—
DAUGHTERS OF JERUSALEM ... ..	1/0	—	—
GALLIA (Sol-FA, 0/4) ... ..	1/0	—	—
<b>A. M. GOODHART.</b>			
EARL HALDAN'S DAUGHTER ... ..	1/0	—	—
ARETHUSA ... ..	2/0	—	—
<b>C. H. GRAUN.</b>			
THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/0
TE DEUM ... ..	2/0	2/6	4/0
<b>ALAN GRAY.</b>			
THE WIDOW OF ZAREPHATH ... ..	2/0	—	—
ARETHUSA ... ..	1/6	—	—
THE LEGEND OF THE ROCK-BUOY BELL ... ..	1/0	—	—
<b>J. O. GRIMM.</b>			
THE SOUL'S ASPIRATION ... ..	1/0	—	—
<b>G. HALFORD.</b>			
THE PARACLETE ... ..	2/0	—	—
<b>E. V. HALL.</b>			
IS IT NOTHING TO YOU? ... ..	0/6	—	—

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	Part Cant.	1st Solo	2nd Solo	3rd Solo
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ALEXANDER'S FEAST ... ..	2/0	2/6	4/0	
ACIS AND GALATEA ... ..	1/0	1/6	2/6	
DITTO, New Edition, edited by J. Barnby (Sol-FA, 1/0) ...	1/0	1/6	2/6	
ALCESTE ... ..	2/0			
SEMEL ... ..	3/0	3/6	5/0	
THE PASSION ... ..	3/0	3/6	5/0	
THE TRIUMPH OF TIME AND TRUTH ... ..	3/0	3/6	5/0	
ALEXANDER BALUS ... ..	3/0	3/6	5/0	
HERCULES ... ..	3/0	3/6	5/0	
ATHALIAH ... ..	3/0	3/6	5/0	
ESTHER ... ..	3/0	3/6	5/0	
SUSANNA ... ..	2/6	3/6	5/0	
THEODORA ... ..	2/0	3/6	5/0	
BELSHAZZAR ... ..	3/0	3/6	5/0	
THE MESSIAH, edited by V. Novello (Sol-FA, 1/0) ...	2/0	2/6	4/0	
THE MESSIAH, ditto, Pocket Edition ... ..	1/0	1/6	2/0	
THE MESSIAH, edited by W. T. Best ... ..	2/0	2/6	4/0	
ISRAEL IN EGYPT, edited by Mendelssohn ... ..	2/0	2/6	4/0	
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit. ...	1/0	1/6	2/0	
JUDAS MACCABÆUS (Sol-FA, 1/0) ... ..	2/0	2/6	4/0	
JUDAS MACCABÆUS, Pocket Edition ... ..	1/0	1/6	2/0	
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JEPHTHA ... ..	2/0	2/6	4/0	
JOSHUA ... ..	2/0	2/6	4/0	
DEBORAH ... ..	2/0	2/6	4/0	
SAUL ... ..	2/0	2/6	4/0	
CHANDOS TE DEUM ... ..	1/0	1/6	2/6	
DETTINGEN TE DEUM ... ..	1/0	1/6	2/6	
UTRECHT JUBILATE ... ..	1/0			
O COME, LET US SING UNTO THE LORD (5th Chandos Anthem) ... ..	1/0			
O PRAISE THE LORD (6th Chandos Anthem) ... ..	1/0			
CORONATION AND FUNERAL ANTHEMS ... ..			5/0	
Or, singly:—				
THE KING SHALL REJOICE ... ..	0/6			
ZADOK THE PRIEST ... ..	0/3			
MY HEART IS INDITING ... ..	0/6			
LET THY HAND BE STRENGTHENED ... ..	0/6			
THE WAYS OF ZION ... ..	1/0			
ODE ON ST. CECILIA'S DAY ... ..	1/0	1/6	2/6	
L'ALLEGRO ... ..	2/0	2/6	4/0	
DIXIT DOMINUS (from Psalm cx.) ... ..	1/0			
<b>HAYDN.</b>				
THE CREATION (Sol-FA, 1/0) ... ..	2/0	2/6	4/0	
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THE SEASONS ... ..	3/0	3/6	5/0	
Each Season, singly (Spring, Tonic Sol-fa, 6d.) ...	1/0			
FIRST MASS, IN B FLAT (Latin) ... ..	1/0	1/6	2/6	
Ditto (Latin and English) ... ..	1/0	1/6	2/6	
SECOND MASS, IN C (Latin) ... ..	1/0	1/6	2/6	
THIRD MASS (IMPERIAL) (Latin and English) ...	1/0	1/6	2/6	
Ditto (Latin) ... ..	1/0	1/6	2/6	
SIXTEENTH MASS (Latin) ... ..	1/6	2/0	3/0	
THE PASSION; OR, SEVEN LAST WORDS OF OUR SAVIOUR ON THE CROSS ... ..	2/0	2/6	4/0	
TE DEUM (English and Latin) ... ..	1/0			
INSANÆ ET VANÆ CURÆ (Ditto) ... ..	0/4			
<b>BATTISON HAYNES.</b>				
THE FAIRIES' ISLE (Female voices) ... ..	2/6			
A SEA DREAM (Female voices) ... ..	2/6			
<b>H. HEALE.</b>				
JUBILEE ODE ... ..	1/6			
<b>C. SWINNERTON HEAP.</b>				
FAIR ROSAMOND (Sol-FA, 2/0) ... ..	3/6	4/0	6/0	
<b>EDWARD HECHT.</b>				
ERIC THE DANE ... ..	3/0			
O MAY I JOIN THE CHOIR INVISIBLE ... ..	1/0			
<b>GEORGE HENSCHEL.</b>				
OUT OF DARKNESS (130th Psalm) ... ..	2/6			
TE DEUM LAUDAMUS, IN C ... ..	1/6			
STABAT MATER ... ..	2/6			
<b>HENRY HILES.</b>				
FAYRE PASTOREL ... ..	0/6			
THE CRUSADERS ... ..	2/6			
<b>FERDINAND HILLER.</b>				
NALA AND DAMAYANTI ... ..	4/0		6/0	
A SONG OF VICTORY (Sol-FA, 0/9) ... ..	1/0	1/6		
<b>H. E. HODSON.</b>				
THE GOLDEN LEGEND ... ..	2/0			
<b>HEINRICH HOFMANN.</b>				
FAIR MELUSINA ... ..	2/0	2/6	4/0	
CINDERELLA ... ..	4/0			
SONG OF THE NORNS (Female voices) ... ..	1/0			
<b>HUMMEL.</b>				
FIRST MASS, IN B FLAT ... ..	1/0	1/6	2/6	
COMMUNION SERVICE, ditto ... ..	2/0		4/0	
SECOND MASS, IN E FLAT ... ..	1/0	1/6	2/6	
COMMUNION SERVICE, ditto ... ..	2/0		4/0	
THIRD MASS, IN D ... ..	1/0	1/6	2/6	
COMMUNION SERVICE, ditto ... ..	2/0		4/0	
ALMA VIRGO (Latin and English) ... ..	0/4			
QUOD IN ORBE (Ditto) ... ..	0/4			
<b>W. H. HUNT.</b>				
STABAT MATER ... ..	2/0	2/6		
<b>H. H. HUSS.</b>				
AVE MARIA (Female voices) ... ..	1/0			
<b>F. ILIFFE.</b>				
SWEET ECHO ... ..	1/0			
<b>JOHN WILLIAM JACKSON.</b>				
I CRIED UNTO GOD ... ..	1/6			
<b>W. JACKSON.</b>				
THE YEAR ... ..	2/0	2/6		
<b>D. JENKINS.</b>				
DAVID AND SAUL (Sol-FA, 2/0) ... ..	3/0	3/6		
<b>A. JENSEN.</b>				
THE FEAST OF ADONIS ... ..	1/0			
<b>W. JOHNSON.</b>				
ECCE HOMO ... ..	2/0			
<b>C. WARWICK JORDAN.</b>				
BLOW YE THE TRUMPET IN ZION ... ..	1/6			
<b>ALFRED KING.</b>				
THE EPIPHANY ... ..	2/0			
<b>N. KILBURN.</b>				
THE SILVER STAR (Female voices) ... ..	1/6			
THE LORD IS MY SHEPHERD (23rd Psalm) ... ..	1/0			
BY THE WATERS OF BABYLON ... ..	1/0			
<b>OLIVER KING.</b>				
BY THE WATERS OF BABYLON (137th Psalm) ... ..	1/6			
THE NAIADS (Female voices) ... ..	2/6			
THE SANDS O' DEE ... ..	1/0			
<b>J. KINROSS.</b>				
SONGS IN A VINEYARD (Female vv.) (Sol-FA, 0/6) ...	2/6			
<b>H. LAHEE.</b>				
THE SLEEPING BEAUTY (Female vv.) (Sol-FA, 0/6) ...	2/6			
<b>LEONARDO LEO.</b>				
DIXIT DOMINUS ... ..	1/0	1/6		
<b>H. LESLIE.</b>				
THE FIRST CHRISTMAS MORN ... ..	2/6			
<b>F. LISZT.</b>				
THE LEGEND OF ST. ELIZABETH ... ..	3/0	3/6	5/0	
THIRTEENTH PSALM ... ..	2/0			
<b>C. H. LLOYD.</b>				
ALCESTIS ... ..	3/0			
ANDROMEDA ... ..	2/0	3/6	5/0	
HERO AND LEANDER ... ..	1/6			
THE SONG OF BALDER ... ..	1/0			
THE LONGBEARDS' SAGA (Male voices) ... ..	1/6			
THE GLEANERS' HARVEST (Female voices) ... ..	2/6			
A SONG OF JUDGMENT ... ..	2/6	2/0	4/0	
ROSSALL ... ..	2/0			
SIR OGIE AND THE LADIE ELSIE ... ..	1/6			
<b>CLEMENT LOCKNANE.</b>				
THE ELFIN QUEEN (Female voices) ... ..	2/6			
<b>W. H. LONGHURST.</b>				
THE VILLAGE FAIR ... ..	2/0	2/6		
<b>HAMISH MACCUNN.</b>				
LAY OF THE LAST MINSTREL (Sol-FA, 1/6) ... ..	2/6	3/0	4/0	
LORD ULLIN'S DAUGHTER (Sol-FA, 0/8) ... ..	1/0			
<b>G. A. MACFARREN.</b>				
SONGS IN A CORNFIELD (Female voices) ... ..	1/6			
(Ditto, Sol-FA, 0/9) ... ..				
MAY-DAY (Sol-FA, 0/8) ... ..	1/0	1/6	2/6	
THE SOLDIER'S LEGACY (Operetta) ... ..	6/0			
OUTWARD BOUND ... ..	1/0		2/6	
<b>A. C. MACKENZIE.</b>				
THE DREAM OF JUBAL ... ..	2/6	3/0	4/0	
THE STORY OF SAYID ... ..	3/0	3/6	5/0	
JASON ... ..	2/6	3/0	4/0	
THE BRIDE (Sol-FA, 0/8) ... ..	1/0			
THE ROSE OF SHARON (Sol-FA, 2/0) ... ..	5/0	6/0	7/6	
JUBILEE ODE ... ..	2/6			
THE COTTER'S SATURDAY NIGHT (Sol-FA, 1/0) ...	3/0			
THE NEW COVENANT ... ..	1/6			
VENI, CREATOR SPIRITUS ... ..	2/0			
BETHLEHEM ... ..	5/0	6/0	7/6	
Ditto. Act II., separately ... ..	2/6			

NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

	First Voice	Second Voice	Choir		First Voice	Second Voice	Choir
J. B. McEWEN.				H. W. PARKER.			
THE VISION OF JACOB ... ..	2/0	—	—	THE KOBOLDS ... ..	1/0	—	—
F. W. MARKULL.				MORA NOVISSIMA ... ..	2/6	—	—
ROLAND'S HORN (Male voices) ... ..	2/6	—	—	C. H. H. PARRY.			
F. E. MARSHALL.				DE PROFUNDIS (130th Psalm) ... ..	2/0	—	—
PRINCE SPRITE (Female voices) ... ..	2/6	—	—	ODE ON ST. CECILIA'S DAY (Sol-Fa, 1/0) ... ..	2/0	—	—
J. T. MASSER.				BLEST PAIR OF SIRENS (Sol-Fa, 0/8) ... ..	1/0	—	—
HARVEST CANTATA ... ..	1/0	—	—	THE GLORIES OF OUR BLOOD AND STATE ... ..	1/0	—	—
J. H. MEE.				PROMETHEUS UNBOUND ... ..	2/0	—	—
HORATIUS (Male voices) ... ..	1/0	—	—	JUDITH ... ..	5/0	6/0	7/6
DELPHI, A LEGEND OF HELLAS (Male voices) ... ..	1/0	—	—	L'ALLEGRO (Sol-Fa, 1/6) ... ..	2/6	—	—
MENDELSSOHN.				ETON ... ..	2/0	—	—
ELIJAH (Sol-Fa, 1/0) ... ..	2/0	2/6	4/0	THE LOTUS-EATERS (The Choric Song) ... ..	2/0	—	—
ELIJAH (Pocket Edition) ... ..	1/0	1/6	2/0	JOB ... ..	2/6	—	—
AS THE HART PANTS (42nd Psalm) ... ..	1/0	—	—	KING SAUL ... ..	5/0	6/0	7/6
COME, LET US SING (95th Psalm) ... ..	1/0	—	—	DR. JOSEPH PARRY.			
WHEN ISRAEL OUT OF EGYPT CAME ... ..	1/0	—	5/0	NEBUCHADNEZZAR ... ..	2/0	4/0	5/0
(Ditto, Sol-Fa, 0/8) ... ..	1/0	—	—	Ditto, Sol-Fa ... ..	1/6	2/0	2/6
NOT UNTO US, O LORD (115th Psalm) ... ..	1/0	—	—	B. PARSONS.			
ST. PAUL (Sol-Fa, 1/0) ... ..	2/0	2/6	4/0	THE CRUSADER ... ..	2/6	—	—
ST. PAUL (Pocket Edition) ... ..	1/0	1/6	2/0	T. M. PATTISON.			
HYMN OF PRAISE (Lobpreisung) (Sol-Fa, 1/0) ... ..	1/0	1/6	2/6	MAY DAY (Sol-Fa, 0/8) ... ..	1/6	—	—
LORD, HOW LONG WILT THOU (Sol-Fa, 0/4) ... ..	1/0	—	—	THE MIRACLES OF CHRIST (Sol-Fa, 0/8) ... ..	2/0	—	—
HEAR MY PRAYER (s. solo and chorus) (Sol-Fa, 0/8) ... ..	1/0	—	—	THE ANCIENT MARINER ... ..	2/6	—	—
Ditto ... ..	0/4	—	—	THE LAY OF THE LAST MINSTREL ... ..	2/6	—	—
LAUDA SION (Praise Jehovah) (Sol-Fa, 0/8) ... ..	2/0	2/6	4/0	A. L. PEACE.			
THE FIRST WALPURGIS NIGHT (Sol-Fa, 1/0) ... ..	1/0	1/6	2/6	ST. JOHN THE BAPTIST ... ..	2/6	—	—
MIDSUMMER NIGHT'S DREAM (Female voices) ... ..	1/0	—	—	A. H. D. PRENDERGAST.			
ATHALIE (Sol-Fa, 1/0) ... ..	2/0	2/6	4/0	THE SECOND ADVENT ... ..	1/6	—	—
ANTIGONE (Male voices) (Sol-Fa, 1/0) ... ..	4/0	—	6/0	PERGOLES.			
MAN IS MORTAL (8 voices) ... ..	1/0	—	—	STABAT MATER (Female voices) (Sol-Fa, 0/8) ... ..	1/0	—	—
FESTGESANG (Hymns of Praise) ... ..	1/0	—	—	CIRO PINSUTI.			
Ditto (Male voices) ... ..	1/0	—	—	PHANTOMS—FANTASMI NELL' OMBRA ... ..	1/0	—	—
CHRISTUS (Sol-Fa, 0/8) ... ..	1/0	—	—	E. PROUT.			
THREE MOTETS FOR FEMALE VOICES ... ..	1/0	—	—	DAMON AND PHINTIAS (Male voices) ... ..	2/6	—	—
SON AND STRANGER (Operetta) ... ..	4/0	—	—	THE RED CROSS KNIGHT (Sol-Fa, 2/0) ... ..	4/0	4/6	6/0
LORELEY (Sol-Fa, 0/8) ... ..	1/0	—	—	THE HUNDREDTH PSALM ... ..	1/0	—	—
ŒDIPUS AT COLONOS (Male voices) ... ..	3/0	—	—	FREEDOM ... ..	1/0	—	—
TO THE SONS OF ART (Ditto) (Sol-Fa, 0/8) ... ..	1/0	—	—	HEReward ... ..	4/0	—	—
JUDGE ME, O GOD (43rd Psalm) (Sol-Fa, 0/4) ... ..	0/4	—	—	QUEEN AIMÉE (Female voices) ... ..	2/6	—	—
WHY RAGE FIERCELY THE HEATHEN ... ..	0/6	—	—	PURCELL.			
MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm) ... ..	0/6	—	—	DIDO AND ÆNEAS ... ..	2/6	—	—
SING TO THE LORD (98th Psalm) ... ..	0/6	—	—	TE DEUM AND JUBILATE, IN D ... ..	1/0	—	—
SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts ... ..	0/6	—	—	LADY RAMSAY.			
AVE MARIA (Saviour of Sinners), 8 voices ... ..	1/0	—	—	THE BLESSED DAMOZEL ... ..	2/6	—	—
MEYERBEER.				J. F. H. READ.			
NINETY-FIRST PSALM (Latin) ... ..	1/0	—	—	HAROLD ... ..	4/0	—	6/0
Ditto (English) ... ..	1/0	—	—	BARTIMEUS ... ..	1/6	—	—
A. MOFFAT.				CARACTACUS ... ..	2/6	—	—
A CHRISTMAS DREAM (A Cantata for Children) ... ..	1/6	—	—	THE CONSECRATION OF THE BANNER ... ..	1/6	—	—
B. MOLIQUE.				IN THE FOREST (Male voices) ... ..	1/0	—	—
ABRAHAM ... ..	2/0	2/6	5/0	PSYCHE ... ..	5/0	—	7/0
MOZART.				THE DEATH OF YOUNG ROMILLY (Male voices) ... ..	1/6	—	—
KING THAMOS ... ..	1/0	1/6	—	THE SONG OF HANNAH ... ..	1/0	—	—
FIRST MASS (Latin and English) ... ..	1/0	1/6	2/6	DOUGLAS REDMAN.			
SEVENTH MASS, IN B FLAT ... ..	1/0	—	—	COR UNAM, VIA UNA ... ..	2/6	—	—
COMMUNION SERVICE, IN B FLAT, ditto ... ..	1/6	—	—	J. V. ROBERTS.			
TWELFTH MASS (Latin) ... ..	1/0	1/6	2/6	JONAH ... ..	2/0	—	—
Ditto (Latin and English) (Sol-Fa, 0/8) ... ..	1/0	1/6	2/6	W. S. ROCKSTRO.			
REQUIEM MASS ... ..	1/0	1/6	2/6	THE GOOD SHEPHERD ... ..	2/6	—	—
Ditto (Latin and English) (Sol-Fa, 1/0) ... ..	1/0	1/6	2/6	J. L. ROECKEL.			
LITANIA DE VENERABILI ALTARIS (Ed) ... ..	1/6	2/0	3/0	THE SILVER PENNY (Sol-Fa, 0/8) ... ..	2/0	—	—
LITANIA DE VENERABILI SACRAMENTO (Ed) ... ..	1/6	2/0	3/0	EDMUND ROGERS.			
SPLENDENTE TE DEUS ... .. First Motet ... ..	0/3	—	—	THE FOREST FLOWER (Female voices) ... ..	2/6	—	—
O GOD, WHEN THOU APPEARST ditto ... ..	0/3	—	—	ROLAND ROGERS.			
HAVE MERCY, O LORD ... .. Second Motet ... ..	0/3	—	—	PRAYER AND PRAISE ... ..	4/0	—	—
GLORY, HONOUR, PRAISE ... .. Third Motet ... ..	0/3	—	—	FLORABEL (Female voices) ... ..	2/6	—	—
E. MUNDELLA.				ROMBERG.			
VICTORY OF SONG (Female voices) ... ..	1/0	—	—	THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.) (Sol-Fa, 0/8) ... ..	1/0	1/6	2/6
DR. JOHN NAYLOR.				THE TRANSIENT AND THE ETERNAL ... ..	1/0	—	—
JEREMIAH ... ..	2/0	—	—	(Ditto, Sol-Fa, 0/4) ... ..	—	—	—
JOSEF NEŠVERA.				ROSSINI.			
DE PROFUNDIS ... ..	2/6	—	—	STABAT MATER (Sol-Fa, 1/0) ... ..	1/0	1/6	2/6
E. A. NUNN.				MOSES IN EGYPT ... ..	6/0	6/6	7/6
MASS, IN C ... ..	2/0	—	—	CHARLES B. RUTENBER.			
REV. SIR FREDK. OUSELEY.				DIVINE LOVE ... ..	2/6	—	—
THE MARTYRDOM OF ST. POLYCARP ... ..	2/6	—	—	ED. SACHS.			
R. P. PAINE.				WATER LILIES ... ..	1/0	—	—
THE LORD REIGNETH (93rd Psalm) ... ..	1/0	—	—	C. SAINTON-DOLBY.			
PALESTRINA.				FLORIMEL (Female voices) ... ..	2/6	—	—
MISSA ASSUMPTA EST MARIA ... ..	2/6	—	—				
MISSA PAPÆ MARCELLI ... ..	2/0	—	—				
MISSA BREVIS ... ..	2/6	—	—				
MISSA "O ADMIRABILE COMMERCIUM" ... ..	2/6	—	—				



NOVELLO'S OCTAVO EDITION OF ORATORIOS, &c.—Continued.

CAMILLE SAINT-SAËNS.				C. VILLIERS STANFORD.			
THE HEAVENS DECLARE—CÆLI ENARRANT	Paper	Cover.	Clas. Out.	EDEN	Paper	Cover.	Clas. Out.
(19th Psalm) ... ..	1/6	—	—	THE VOYAGE OF MAELDUNE	2/6	6/0	7/6
W. H. SANGSTER.				CARMEN SÆCLARE	1/6	—	—
ELYSIUM ... ..	1/0	—	—	THE REVENGE (Sol-Fa, 0/8)	1/6	—	—
FRANK J. SAWYER.				GOD IS OUR HOPE (46th Psalm)	2/0	—	—
THE STAR IN THE EAST	2/6	—	—	ŒDIPUS REX (Male voices)	3/0	—	—
THE SOUL'S FORGIVENESS	1/0	—	—	THE EUMENIDES	3/0	—	—
H. W. SCHARTAU.				MASS, IN G MAJOR	2/6	—	—
CHRISTMAS HOLIDAYS (Female voices)	0/6	—	—	COMMUNION SERVICE, IN G	2/6	—	—
SCHUBERT.				EAST TO WEST	1/6	—	—
MASS, IN A FLAT	1/6	1/6	2/6	THE BATTLE OF THE BALTIC	1/6	—	—
COMMUNION SERVICE, ditto	2/0	—	3/6	H. W. STEWARDSON.			
MASS, IN E FLAT	2/0	2/6	4/0	GIDEON	4/0	—	—
COMMUNION SERVICE, ditto	2/0	2/6	4/0	J. STORER.			
MASS, IN B FLAT	1/6	1/6	3/6	THE TOURNAMENT	2/0	—	—
COMMUNION SERVICE, ditto	2/0	—	3/6	MASS OF OUR LADY OF RANSOM	2/0	—	—
MASS, IN C	1/0	1/6	2/6	E. C. SUCH.			
COMMUNION SERVICE, ditto	2/0	—	3/6	NARCISSUS AND ECHO	3/0	—	—
MASS, IN G	1/0	1/6	2/6	GOD IS OUR REFUGE (46th Psalm)	1/0	—	—
COMMUNION SERVICE, ditto	2/0	—	3/6	ARTHUR SULLIVAN.			
MASS, IN F	1/0	1/6	2/6	THE GOLDEN LEGEND (Sol-Fa, 2/0)	2/6	4/0	5/0
COMMUNION SERVICE, ditto	2/0	—	3/6	ODE FOR THE COLONIAL AND INDIAN	1/0	—	—
SONG OF MIRIAM (Sol-Fa, 0/6)	1/0	—	—	EXHIBITION	1/0	—	—
SCHUMANN.				FESTIVAL TE DEUM	1/0	1/6	2/6
THE MINSTREL'S CURSE	1/6	—	—	W. TAYLOR.			
THE KING'S SON	1/0	—	—	ST. JOHN THE BAPTIST	—	4/0	—
MIGNON'S REQUIEM	1/6	—	—	A. GÖRING THOMAS.			
PARADISE AND THE PERI (Sol-Fa, 1/6)	2/6	3/0	4/0	THE SUN-WORSHIPPERS	1/6	—	—
PILGRIMAGE OF THE ROSE	1/0	1/6	2/6	E. H. THORNE.			
MANFRED	1/0	—	—	BE MERCIFUL UNTO ME	1/6	—	—
FAUST	2/0	3/6	5/0	BERTHOLD TOURS.			
ADVENT HYMN, "In Lowly Guise"	1/0	—	—	A FESTIVAL ODE	1/0	—	—
NEW YEAR'S SONG (Sol-Fa, 0/6)	1/0	—	—	THE HOME OF TITANIA (Female voices)	1/6	—	—
H. SCHÜTZ.				(Ditto, Sol-Fa, 0/6)	—	—	—
THE PASSION OF OUR LORD	1/6	—	—	FERRIS TOZER.	—	—	—
BERTRAM LUARD SELBY.				KING NEPTUNE'S DAUGHTER (Female voices)	2/6	—	—
CHORUSES AND INCIDENTAL MUSIC TO	—	—	—	(Ditto, Sol-Fa, 0/6)	—	—	—
"HELENA IN TROAS"	2/6	—	—	VAN BREE.			
SUMMER BY THE SEA (Female voices)	1/6	—	—	ST. CECILIA'S DAY (Sol-Fa, 0/8)	1/0	1/6	2/6
H. R. SHELLEY.				CHARLES VINCENT.			
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